



# War of Media Media of War

The Importance of Music and Media for Propaganda

## International Conference

**25–28 November 2015**

Hosted by the Department of Music Analysis, Theory and History and the Music and Media Study Group (MaM) of the International Musicological Society (IMS)

FESTSAAL

University of Music and Performing Arts Vienna

Seilerstätte 26

A-1010 Vienna

# Conference Schedule

## Wednesday 25 November, 2015

10.00 am *Opening*

### Art Music and Cultural Propaganda

Chair: Michael Saffle

10.15 am **Christian Glanz:** Franz Lehár's "Fieber": A wartime-monodrama

11.00 am **Scott Messing:** Schubert's "Marche militaire" in War and Peace

11.45 am *Lunch Break*

Chair: Fritz Trümpi

12.45 pm **Cornelia Szabó-Knotik:** Entertaining Patriotic Feelings – Carl Michael Ziehrer's "Moving Images"

1.30 pm **Anita Mayer-Hirzberger:** "Rise like a phoenix". Johann Strauss as a Symbol for Austria during the "Occupation" after the Second World War

2.15 pm *Coffee Break*

2.45 pm **Marie-Agnes Dittrich:** Warriors of a "nation of culture". With Schubert *In Quarters before Paris*

3.30 pm **Matthias Tischler:** New Music goes to Cold War

## Thursday 26 November, 2015

### Music of Yugoslav Breakup: Politics of Media in the 1990s

Chair: Cornelia Szabó-Knotik

9.00 am **Tatjana Marković:** Cultural Policy and Musical Life in Serbia in the Year of Culture (1995)

9.45 am **Srdjan Atanasovski:** Sonic Terror and Governing the War: Soundscape of Belgrade during the NATO Bombing

10.30 am **Ana Petrov:** "Was Everything Just a Sham?" Crossing (Musical) Borders during and after Yugoslav Wars

11.15 am *Lunch Break*

## Mass Media and War I

Chair: Andreas Holzer

- 12.15 am **Risto Pekka Pennanen**: The Exploitation of the Serbian Propaganda Song "Onamo, onamo", 1878–1918: Entertainment, Censorship and Gramophone Records
- 1.00 pm **Victor Nefkens**: Adorno's Wagner in the context of mass media, before, during, and after World War II
- 1.45 pm **Marie-Hélène Benoit-Otis, [Cécile Quesney]**: The Rhetorical Strategies and Political Implications of Parisian Music Criticism during the Occupation

## Friday 27 November, 2015

### Newsreel

Chair: Emile Wennekes

- 9.00 am **Ferenc János Szabó**: The Sounds of War. The First World War and the Hungarian Recording History
- 9.45 am **Boris von Haken**: How the Sound of War was made. Music and Soundproduction for the German Newsreel ("Deutsche Wochenschau")
- 10.30 am *Coffee Break*
- 11.00 am **James Deaville**: Pitched Battles: Music and Sound in American and German Newsreels of World War II
- 11.45 am **Matilde Olarte-Martínez**: Franco and Spanish music of resistance: the role of Spanish singers and popular songs for musical films before and after our civil war (1936–39)
- 12.30 pm *Lunch Break*

### Music, War and Popular Culture

Chair: Manfred Permoser

- 1.30 pm **Emile Wennekes**: Mobilizing the Celluloid Soldier: Parody and Propaganda in Cartoons
- 2.15 pm **Michael Saffle**: Musical War Propaganda in Peacetime: Richard Rodgers's Score for "Victory at Sea"
- 3.00 pm *Coffee Break*

# Abstracts

**Tatjana Markovic**

Cultural Policy and Musical Life in Serbia in the Year of Culture (1995)

Media played the main role in the process of disintegration of the Socialist Federative Republic of Yugoslavia by an aggressive nationalistic propaganda. Although the units of Yugoslav Army as well as armed paramilitary groups were sent to Slovenia, Croatia and Bosnia and Herzegovina from Belgrade, the Serbian government claimed that Serbia does not take part in the wars of the Yugoslav succession in the 1990s. The politics of media in this period was led by the Socijalistička partija Srbije (Socialist Party of Serbia, official successor of the League of Communists of Serbia) and its founder and perennial president Slobodan Milošević (1990–2006), the first president of Serbia (1991–1997) and the third president of the Federal Republic of Yugoslavia (1997–2000). During this decade there were five changes in the government, including five ministers of culture of Serbia, and it was characteristic after the reimbursing of turbo-folk music and populist culture. This paper will consider the policy of one of the minister of culture, Dr. Nadežda Popović Perišić (1946), a postfeminist, former Roland Barthes's student in Paris, and now the dean of the Faculty of Media and Communications at the private University Singidunum in Belgrade. She proclaimed the Year of Culture in Serbia, based on the campaign called "Lepše je sa kulturom" ("It is nicer with culture") in 1995, when the Srebrenica massacre and the Dayton Agreement took place. The mentioned campaign of the Ministry of Culture in cooperation with the leading advertising expert of the region, Dragan Sakan, and the state TV banned broadcasts of co-called neo-traditional (turbo-folk) music on all TV channels and major radio stations, and initiated numerous concerts of classical music in Belgrade and all over Serbia.

**Srdjan Atanasovski**

Sonic Terror and Governing the War: Soundscape of Belgrade during the NATO Bombing

In this paper I wish to explore the importance of sonic and music practices in the experience of NATO bombing of Belgrade in 1999, as well as their role in the governmental apparatus of the current regime. I will argue that the sonic element in the experience of NATO bombing provided the surface area on which the apparatuses of governance could operate. While the NATO bombing wrought havoc on Kosovo, the mood in the capital of Belgrade was quite different. The citizens' daily lives were disrupted with frequent emergency notices and schools were closed. A major source of traumatization was, in fact, the sonic experience of the campaign. In the transfigured *soundscape* of the city relentless sirens announced imminent danger followed by the sound of heavy bombardment of military facilities and headquarters, political and governmental buildings in the city centre and on its outskirts. Responding to this *sonic terror* the government deployed strategies to mobilize the citizens of Belgrade which were equally centered on the sound and sonic experience. Namely, government organized public concerts of popular music held in open spaces in most of the cities of Serbia proper. Beside the daytime concerts organized in the center of Belgrade by the city council under the slogan "Pesma nas je održala" ("The song has kept us"), two ruling parties staged night-time concerts on two important Belgrade bridges, purportedly to serve as a living shield dispelling the danger of their destruction. The campaign resulted in creation of emblematic songs which were repeated through these concerts and which were published on a CD featuring the target logo that became a sign of the supposed popular resistance. Analyzing this repertoire, I will argue its banality functioned as a kind of therapeutic vehicle which transformed the trauma of sound and fear provoked by the NATO bombing into complacency and stupor.

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## Organizers

University of Music and Performing Arts Vienna

[www.mdw.ac.at](http://www.mdw.ac.at)

Department of Music Analysis, Theory and History

<http://www.mdw.ac.at/iatgm>

Music and Media Study Group (MaM) of the International

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<http://studygroupmam.com>

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